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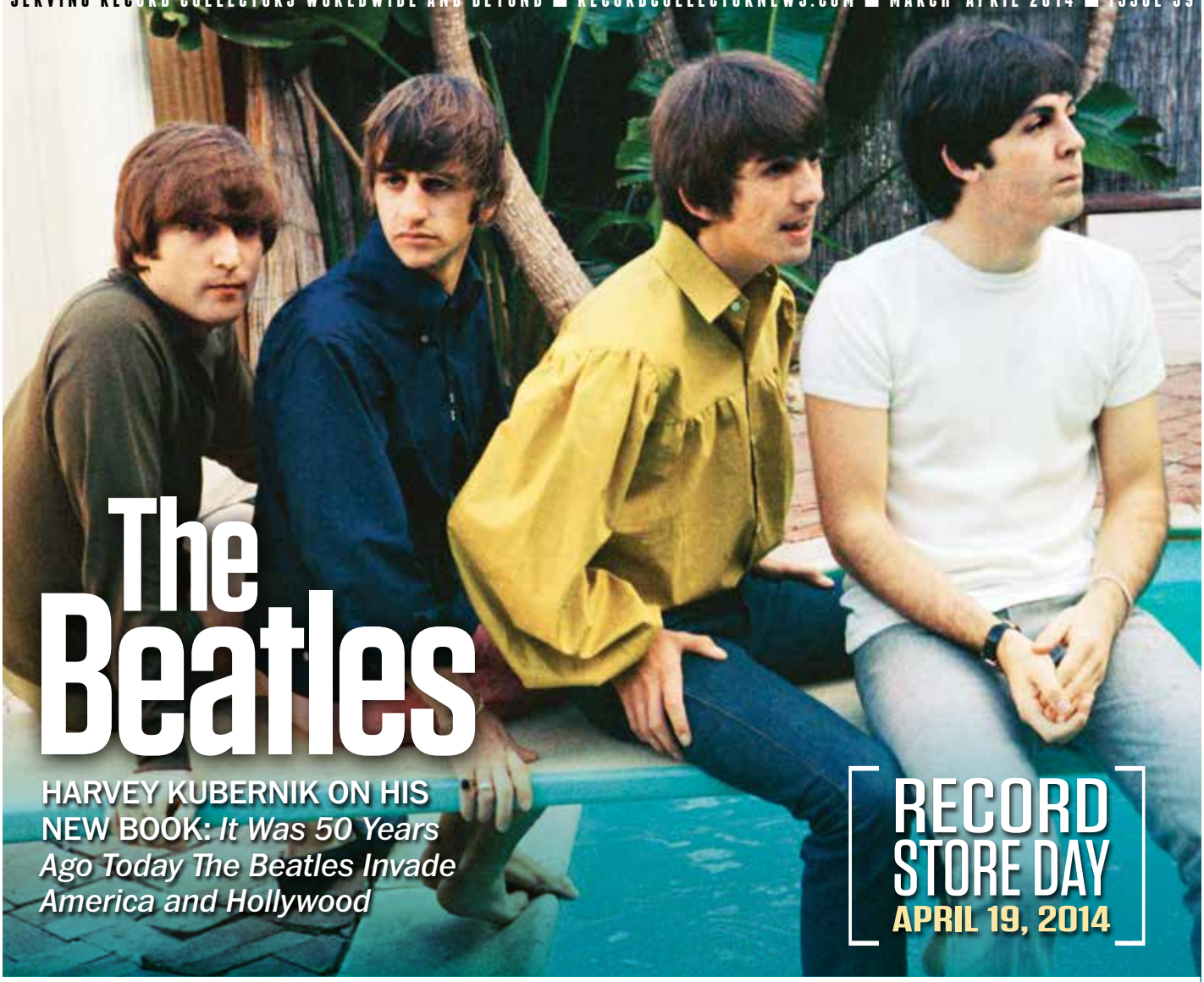

The Beatles

HARVEY KUBERNIK ON HIS NEW BOOK: *It Was 50 Years Ago Today The Beatles Invade America and Hollywood*

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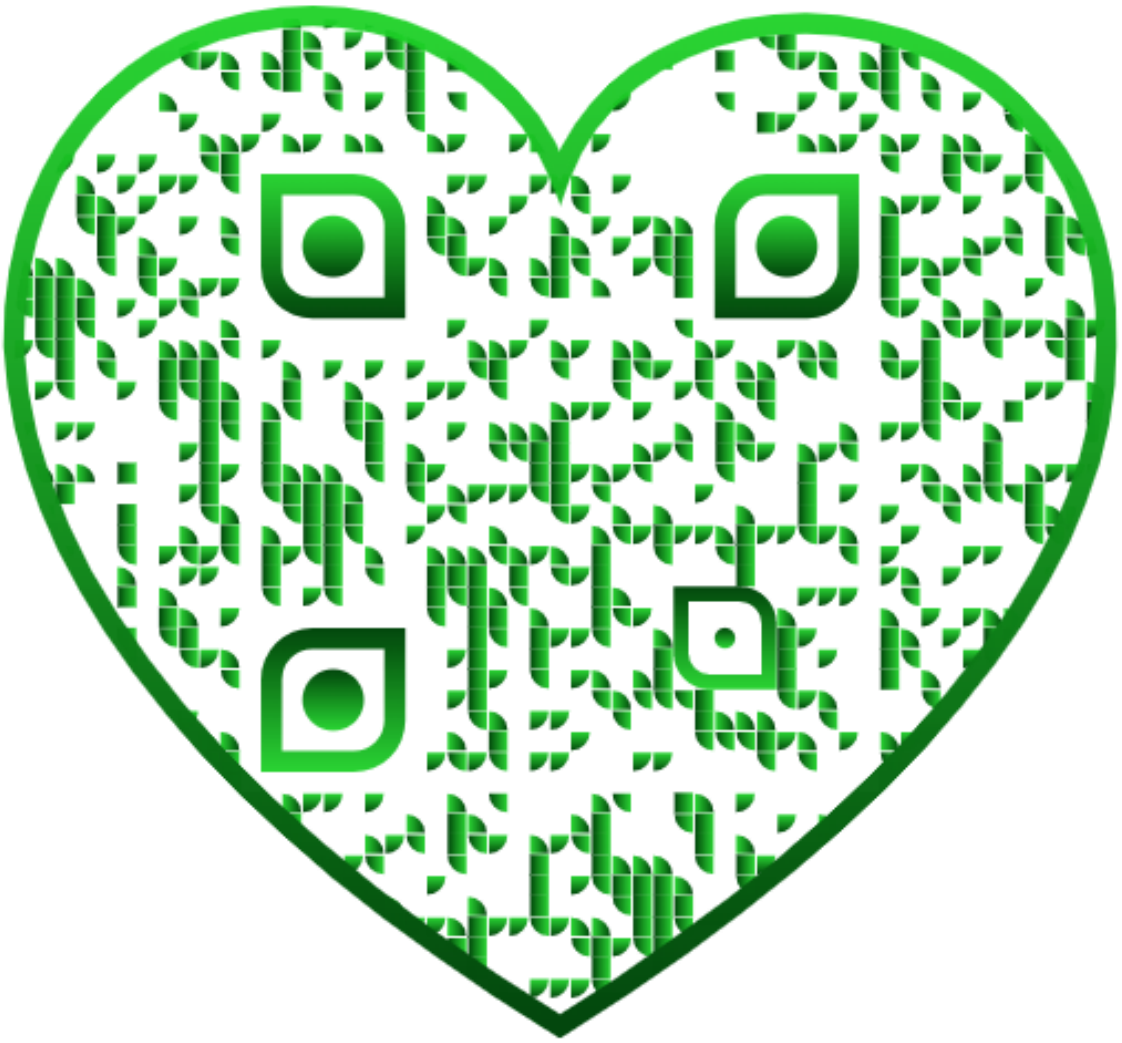

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Jim Kaplan – Publisher

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"Goo Goo G'Joob."
— The Walrus

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The Beatles in Bel-Air, CA, August 1964.
Photo by Bob Bonis
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World Wide and Beyond

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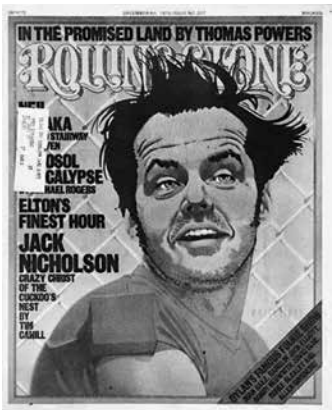
News from Slovenia and Record Store Day

UPGRADE YOUR VINYL

EVERYTHING IS CHANGING IN the world today. Sides have been chosen. Lines have been drawn (and redrawn) Voices are raised. Change like this brings as much fear, uncertainty and anger as hope. We're all aware of the Blue vs. Red controversy. Gold vs. Black. Moving coil vs. Moving Magnet. I am referring of course to my decision to buy a new cartridge for my turntable. Scary as it was, the payoff is incredible. Getting a new cartridge is the cheapest way to upgrade your vinyl. It all sounds better on a new cartridge and it is something I encourage all of you to investigate, no matter how frightening the proposition. It really doesn't matter which color your cartridge is. As long as you love it. So be like me. Go out, blow a few bucks on a new cartridge (**Ortofon**, one of our newest advertisers, has some of the best at every price.) Sneak the turntable out of the house so you can have the cartridge professionally mounted, which is way worth it, and then sneak it back in and you'll be wearing a satisfied grin on your face just like me.



FROM SLOVENIA WITH LOVE

WE RECEIVED A LETTER FROM Brane Pegam, a fellow record collector in Slovenia (look it up). Brane was traveling in California and visited Vinyl Island in Morrow Bay where he found a copy of *Record Collector News*. "I am collecting vinyl records, books and magazines more than 40 years...by this email I turn on you, because I ask your HELP, I collect also old *Rolling Stone* magazines and I am looking for the following issues.

Rolling Stone NO: ? from December 4 1975 (Jack Nickolson on the cover) and *Rolling Stone* NO: 89 from August 19, 1971

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continued

(Keith Richards on the cover)" So we're putting the word out for our Slovenian friend Brane. Contact brane.pegam@alples.si

ORIGINAL NIRVANA

BURGER RECORDS HAS DONE AN amazing job with the release of *"Cult" The Young Persons Guide To Nirvana*. Yes the original **Nirvana**. The sixties psych band from the UK. Fronted by our globetrotting friend, **Patrick Campbell-Lyons**. I just can't say enough about how impressed I am with the quality of this double vinyl release. From the jacket, to the opaque vinyl they really put out an aesthetically pleasing record. This really is an example of great music done well on vinyl. The sound is fantastic. Patrick's voice is always compelling but he really get's inside your head on this record. Musically, Patrick and his co-conspirator **Alex Spyropoulos**, are tunesmiths of the first degree. Spring is in the air and it's the perfect time to take this really a beautiful trip down the late '60s English psych road. Highly recommended.

BEATLES FOREVER

STAN "THE BEATLEMAN" PANENKA has published *The Standard Price Guide for American Beatles Record*s Second Edition. Stan's guide has much more detail than most Beatles guides and the photos alone are worth the price of the book. You'd be hard pressed to find more rare Beatles memorabilia photos because **Stan Panenka** owns them all! Again, highly recommended. Order yours today (type in as one word) TheOfficialBeatlesRecord PriceGuide.com

RECORD STORE DAY

HAVE FUN ON RECORD STORE DAY. Get lots of sleep the night before and eat a good breakfast. Make sure you buy two used records for every new release and really support those record stores.

OREGON ANNIVERSARY

HAPPY 45TH ANNIVERSARY TO **Music Millennium** in Portland Oregon. Owner **Terry Currier** is one of the coolest cats ever in the world of vinyl and his store is among the most important on the west coast.

I SAY HELLO

AND HELLO TO OUR NEW READERS in New York City who have been getting *RCN* for a few issues now and a Hi-Dee-Ho to our new readers in Chicago who might be picking this rag up for the first time. The first one's always free. If you know what I mean.

ALSO, FOR THOSE OF YOU WHO care, this issue of *Record Collector News* was produced 100% analog. Except for the website. Which is really cool and is the place to comment on whatever you read here in these inky pages. RCN

Jim Kaplan

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Record Store Day 2014

Take a look at some of the exclusives on offer at the annual nationwide vinyl store fest

BY LANCE BARESI

ON APRIL 19, 2014 RECORD LOVERS and eBay speculators will converge on brick and mortar record stores across the world to celebrate the seventh annual Record Store Day! By now, anyone reading this publication should be well aware of what Record Store Day (henceforth referred to as RSD) is all about. For the uninitiated, there's a Wikipedia entry with all the details. Last year, I ranted a bit about the Record Store Day people's policy against midnight sales, which is still in effect, but there's no reason to go on a tirade like that twice. RSD does much more good than it does harm and as a record collector, label operator, and store owner, I'm always happy when the third Saturday in April rolls around again. It's like the Christmas shopping season, all in one day!

One reason for this is the massive quantity of exclusive titles available for the first time ever on RSD. Historically, there's been some goodies and this year is no different. Labels big and small always seem to come up with some exclusive releases that will get even the most jaded of Pavlov's proverbial dogs drooling. Although, the official list of RSD 2014 releases won't be published until after I submit this piece to my editor, I've gathered together some of the most exciting RSD exclusives. Because many of these records have yet to be released (even for promo), it's tough to review them, per se, so I'll simply include the title and a few details about them (in alphabetical order).

BORED GAMES - WHO KILLED COLONEL MUSTARD 12" EP

A year or two ago Captured Tracks landed the rights to Flying Nun's back catalog and

the vinyl reissue campaign continues on Record Store Day with this super rare 12" EP. Bored Games' sole EP is one of the best Kiwi punk records ever and it rarely surfaces in the wild, even down under.

Official RSD 2014 swag.

DEVO - LIVE AT MAX'S KANSAS CITY LP

Jackpot Records must be honored to be the first label to release this legendary document on vinyl. This release needs no sales pitch, but remember: David Bowie called Devo "The band of the future!" and the future is now. Limited to 2000 copies.

DEVO - BUTCH DEVO AND THE SUNDANCE GIG LP

The second of two live Devo records for RSD 2014 is a picture disc and DVD combo pack. *Butch Devo* includes live versions of early *Hardcore Devo* material recorded in 1995.

EX-CULT - TIES YOU UP 7"

Exclusive version of the title track featuring Zumi Rosow of the K-Holes on sax. Ty Segall recorded this feral Memphis punk quintet and Goner is releasing it into the wild.

FLAMING LIPS - 7 SKIES H3 LP

Pressed to wax for the first time on clear vinyl, 7 Skies H3 is a 50-minute distillation of the 24-hour song recorded at Tarbox Road Studios in 2011.

HALF JAPANESE - VOLUME #1: 1981-1987 3XLP

Fire Records knocked it out of the park with their reissue of *Half Gentlemen Not Beast*s for Record Store Day 2013 and they keep the torch lit with this triple LP set of Half Japanese catalog from 1981 through 1985. There's a reason these guys are known as "The Band That Would Be King." Get hip, there's only 500 copies to go around.

JOY DIVISION - AN IDEAL FOR LIVING 12"

The debut release by THE seminal British post-punk band has been reissued before but, apparently this time it's been "re-imagined for 2014 with new beautiful new artwork and a crisp, fresh new master cut at Abbey Road..."

MILK N COOKIES - NOT ENOUGH GIRLS / NOTS 7"

Powerpop fans take note! Milk N Cookies is back on wax courtesy of a deluxe 3xLP reissue on Mike Sniper's Captured Tracks label. To whet your appetite, the label is presenting this teaser single on April 19.

PISSED JEANS – THE VERY BEST OF SUB POP 2009-2013 LIVE AT THE BBC 12" EP"

Pissed Jeans are so cheeky! The title of this record is wacky, but I'm sure the tracks will be nothing but. Although Pissed Jean's front man is weird like the second coming of David Yow, the band is a pummeling noise rock band worthy of Tom Hazelmyer praise. This comp of four of the band's BBC live tracks and it's limited to 3000 copies.

RODION G.A. - DELTA SPACE MISSION LP

Last year, Strut's release of **continued**

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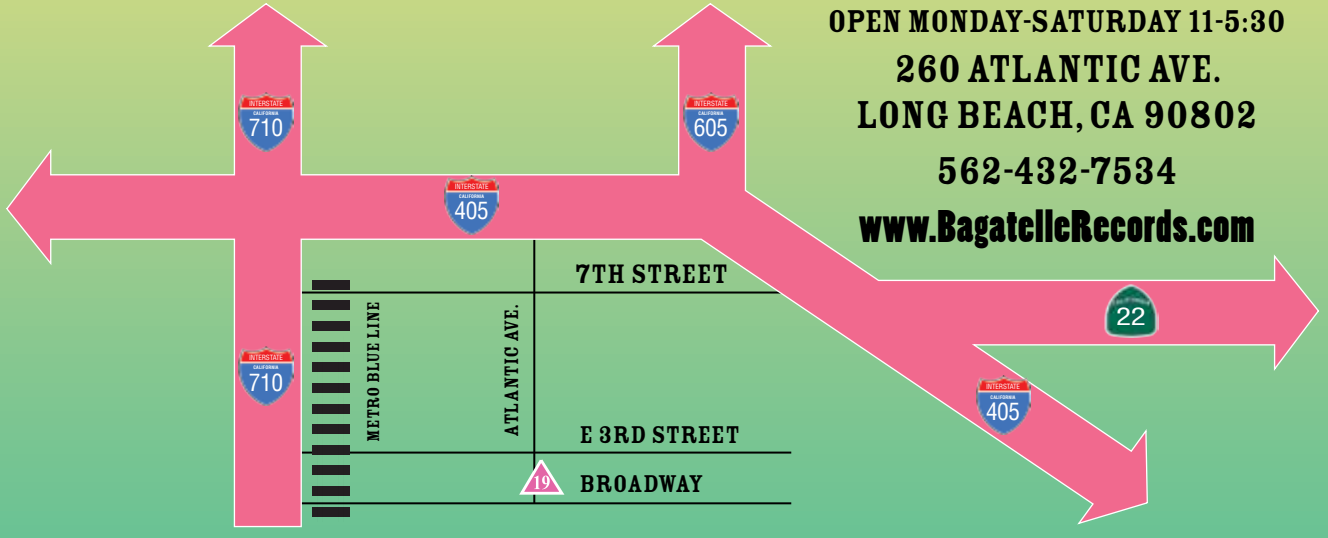

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continued *The Lost Tapes* by the Romanian electronic pioneer took the world by storm and ended up on a lot of year-end best-of lists, including mine. Rodion G.A. returns for RSD 2014 with a unreleased film soundtrack from 1983 that'll surely melt minds if it's anywhere near as good as *The Lost Tapes*.

SUN RA - OUTER SPACEWAYS INCORPORATED LP

Recorded in New York in 1968, this is Sun Ra at his furthest out. This limited vinyl reissue is long overdue and a must for interstellar jazzbos.

VARIOUS - DUNEDIN DOUBLE LP

Captured Tracks hit a sweet spot by reissuing this rare compilation of tracks by classic New Zealand indie groups The Chills, The Verlaines, The Stones, and Sneaky Feeling. Originally released in 1982 and partially responsible for spreading the word about the *Dunedin Sound*, this 2xLP is a must for fans of jangly indie rock and Kiwi pop music of yore.

VARIOUS ARTISTS - SOUTH SIDE STORY

Numero Group never ceases to amaze. Fans of the Trenton Music Corporation's legendary East Side Story compilations will recognize the motif homage and will also find a lot to love here musically. This Chicago-centric comp focuses on sweet soul from South Side.

VELVET UNDERGROUND - LOADED LP

VU's final studio LP *Loaded* has been around on wax perpetually since it's 1970 re-release,

but this limited pressing is on pink, white and black spattered vinyl. Who cares where *Rolling Stone* put 'em on the 500 greatest albums of all time? This one's a must own like the rest of the VU catalog.

Ambassador of RSD 2014.

LINK WRAY - SLINKY / RENDEZVOUS 7"

THE STANDELLS - DIRTY WATER / TWITCHIN' 7"

THE LITTER - ACTION WOMAN / A LEGAL MATTER 7"

Sundazed always comes up with some in-credible reissues for RSD. This year is no exception. Each of these boss singles has been lovingly repackaged for a new generation, or in the case of the Litter single, anyone who isn't rolling in dough. The Standells and the Litter will be on colored vinyl and all three have beautiful picture sleeves.

And that's just the tip of the iceberg. There are literally hundreds of exclusive RSD releases this year including many notable records I can't mention here.

As usual, **Permanent Records** is offering up a couple of our very own RSD exclusives this year, but featuring them here would be a bit shameless. Check our site to find out about those. Most importantly mark your calendar for April 19 and get out to your local record store and show your support! RCN

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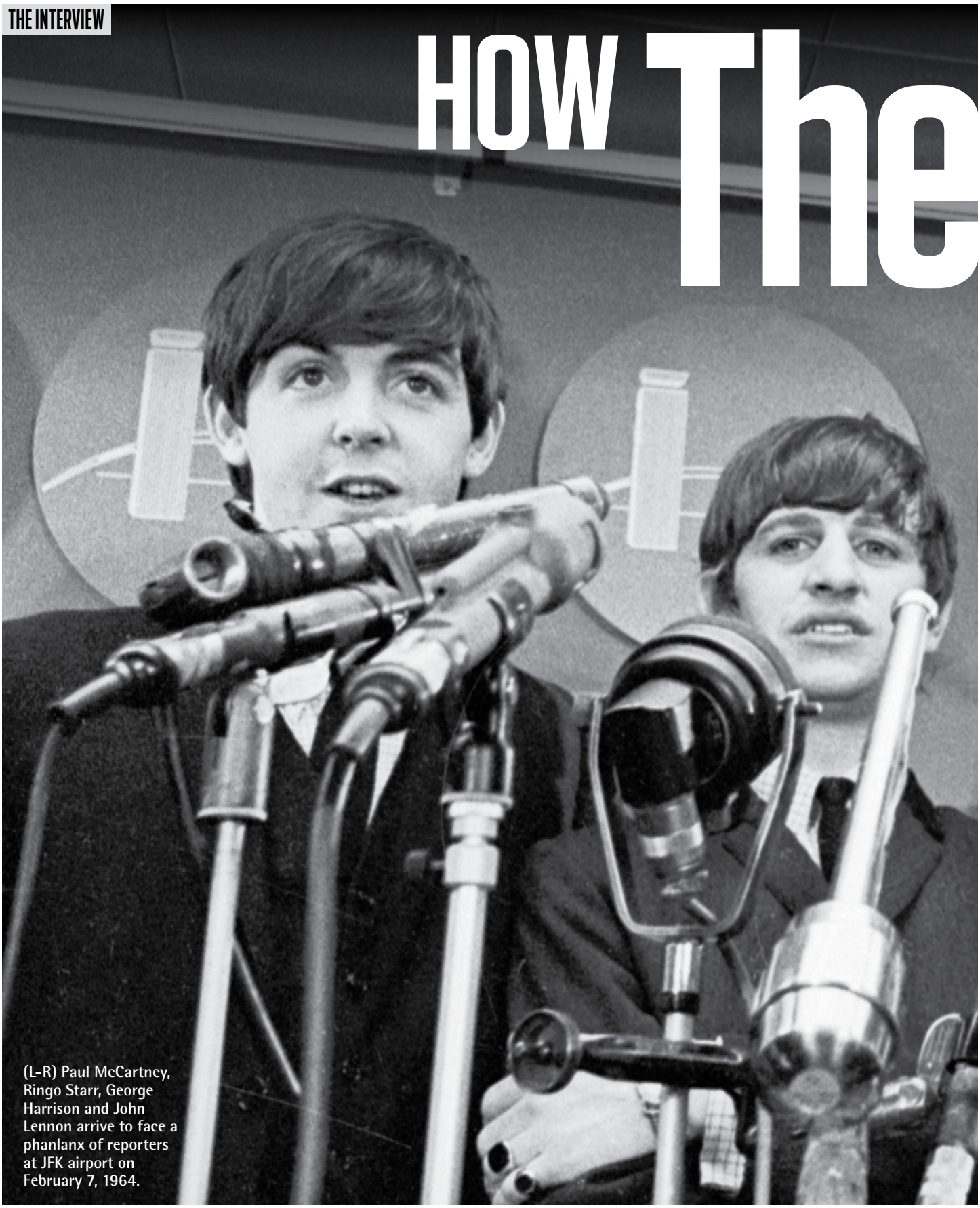
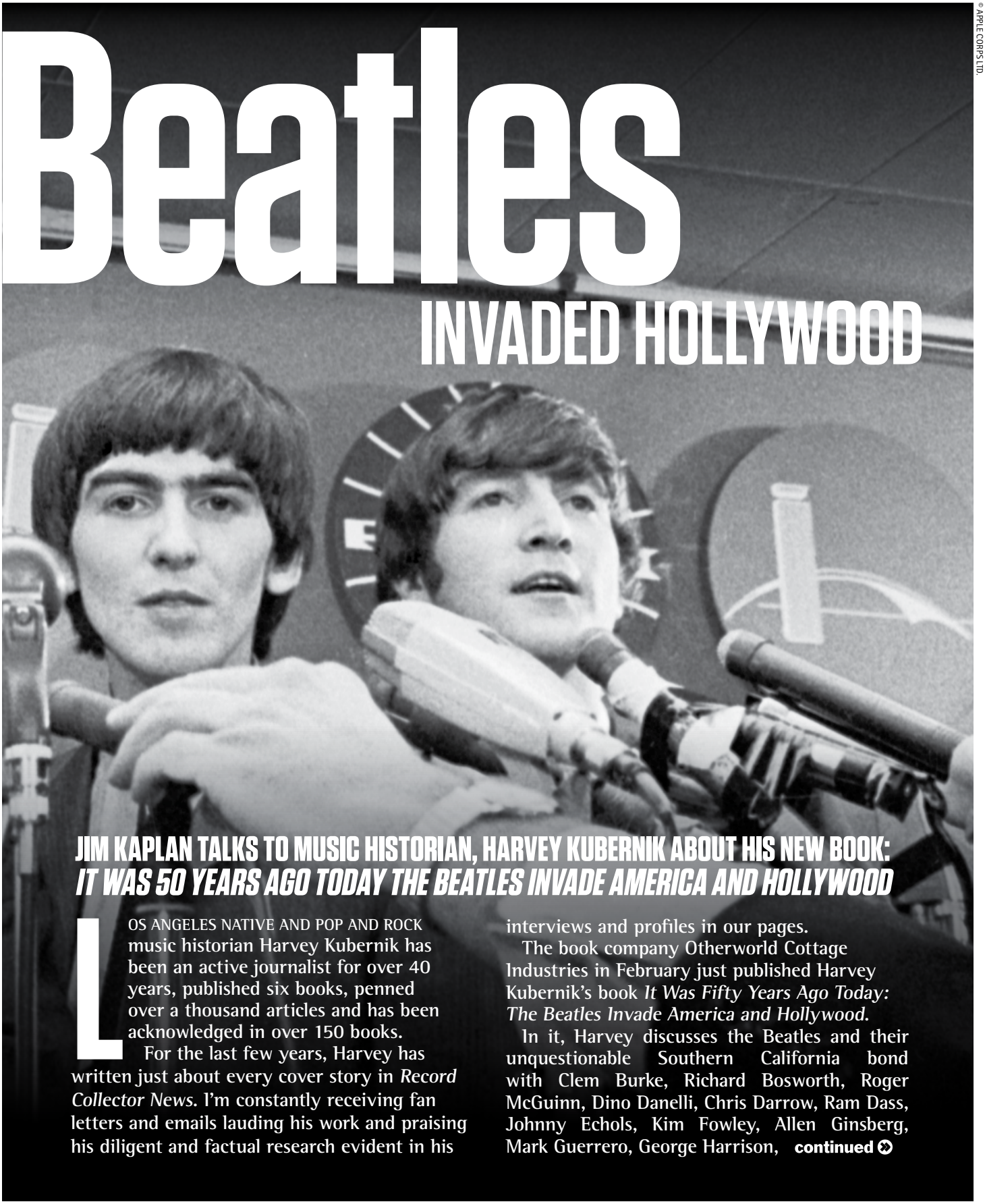


(L-R) Paul McCartney, Ringo Starr, George Harrison and John Lennon arrive to face a phanlanx of reporters at JFK airport on February 7, 1964.

Beatles INVADED HOLLYWOOD



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JIM KAPLAN TALKS TO MUSIC HISTORIAN, HARVEY KUBERNIK ABOUT HIS NEW BOOK: *IT WAS 50 YEARS AGO TODAY THE BEATLES INVADE AMERICA AND HOLLYWOOD*

LOS ANGELES NATIVE AND POP AND ROCK music historian Harvey Kubernik has been an active journalist for over 40 years, published six books, penned over a thousand articles and has been acknowledged in over 150 books.

For the last few years, Harvey has written just about every cover story in *Record Collector News*. I'm constantly receiving fan letters and emails lauding his work and praising his diligent and factual research evident in his interviews and profiles in our pages.

The book company Otherworld Cottage Industries in February just published Harvey Kubernik's book *It Was Fifty Years Ago Today: The Beatles Invade America and Hollywood*.

In it, Harvey discusses the Beatles and their unquestionable Southern California bond with Clem Burke, Richard Bosworth, Roger McGuinn, Dino Danelli, Chris Darrow, Ram Dass, Johnny Echols, Kim Fowley, Allen Ginsberg, Mark Guerrero, George Harrison, **continued**

continued

Rodney Bingenheimer, Gene Aguilera, Jim Keltner, Dan Kessel, David Kessel, Paul Body, Albert Maysles, D.A. Pennebaker, Andrew Solt, David Leaf, Ravi Shankar, Don Peake, Phil Spector, Andrew Loog Oldham, John Van Hamersveld, Ken Scott, Doug Fieger, Ringo Starr, Sir George Martin, Giles Martin, Berry Gordy, Jr., James Cushing, and many more musicians, DJ's, writers and pundits.

Harvey's book is a very important look at the Beatles and the band's previously unexamined relationship to the musical heritage of Los Angeles and Hollywood from the late-1950s to mid-'70s.

Roy Trakin, contributing editor to *The Hollywood Reporter* and *Billboard* magazine in his February 2014 "Trakin Care Of Business: When I Paint My Masterpiece" column wrote of Kubernik's book on the Beatles. "This compendium of his four decades as a tireless pop chronicler is kind of like his version of Springsteen's High Hopes, a compilation of outtakes and previously unreleased excerpts that serves as a veritable oral history of the Fab Four's various connections to Hollywood, along with some nifty reproductions of artifacts of the time. The Beatles' 50th anniversary celebration may have long since turned into media overkill, but Kubernik's focused, tirelessly completist approach to the Fab Four's Hollywood connection offers firm proof how important this town was to their eventual world conquest."

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The Beatles with Ed Sullivan in New York, February 9, 1964.

During 2014's Beatles' 50th marketing campaign in America and the recent Apple Corps Ltd./ Capitol releases of the box set of *The Beatles The U.S. Albums*, and *On Air- Live at the BBC Volume 2*, distributed domestically by Universal Music Enterprises, I felt it was totally appropriate to discuss the Beatles with Harvey Kubernik and his new book on the lads who changed our world.

THE INTERVIEW

We met inside Tony's Bella Vista Restaurant & Pizzeria in Burbank, California.

Q: The 13-CD The U.S. Albums *differed from the band's U.K. albums in a variety of ways, including different track lists, song mixes, album titles and artwork. Do you have one theory why the Beatles still sell recordings?*

A: It probably comes down to the songs. Great songs make great records. The cover versions done by thousands of recording artists underscore this. Paul McCartney's bass playing really propelled these tunes at us and Ringo truly swung as a drummer. John and George's vocals and musical instruments were also hurled at our ears – a wave of found sound that still splashes.

"During a 1997 interview I conducted with George Harrison for *HITS*, he explained one reason why the band's studio catalog endures. 'That was the environment in the band- everybody was very open to bringing in new ideas. We were listening to all sorts of things, Stockhausen, avant-garde music, whatever, and most if it made its way onto our records.'

Q: The Beatles' 2-CD package On Air- Live at the BBC Volume 2 *was issued in late 2013.*

A: Ringo Starr said in 1994, "You tend to forget that we were a working band. It's that mono sound. There were usually no overdubs. We were in at the count-in and that was it. I get excited listening to them.' In my book I asked James Cushing why the Beatles still excite him and how come their recordings constantly sell units.

"'In the Beatles Paul's bass playing was supportive and creative; solid and danceable. Always giving an underpinning for the whole song. John Lennon's rhythm guitar playing used to seem buried a bit in the mix on the earlier releases. On the current CD reissues it's up a bit this time around. Instrumentally he served the song. This was a writer's band, not a virtuoso player's band. The contributions of George Harrison tend to get overlooked a bit. I just read something about just how good were the Beatles? Their third best songwriter was awesome. His guitar playing was so economical. Everything was there to serve the song, like a Motown player. Ringo's drum work served the music perfectly. Beat is the first word in their name, after all.

"Paul and John's magic was that they were close. They also grew apart. Which is a paradox of this whole thing, as best demonstrated on the *White Album*. The Lennon and McCartney scope of songs were to become more experimental and built on the fundamental confidence that they always had. They both believed musically they could do anything they wanted to and aided by the belief that never died.'

Q: Why write It Was 50 Years Ago Today The Beatles Invade America and Hollywood*?*

continued

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A: I've been actively compiling and conducting interviews the last ten years anticipating this 50 year marker anniversary of the Beatles sonic and fiscal impact in America. In 2004 I did a very short essay on the band's 40th marker for *Goldmine* magazine and spent the next decade preparing for the 50th.

"I had a lot of research over 40 years and photos and visual artifacts of the last 50 years and connections to friends and associates who have provided images to my previous books before.

"Last September Steven Gaydos, the executive editor of *Variety* saw a very rough draft of a working draft I was preparing for the impending 50th Beatles in America arrival. He did an edit that subsequently ran as a three page spread in *Variety* and scooped all the 2014 articles and cover stories we've read the last few months about the Beatles coming and dominating America in 1964.

"I also thought I could deliver some back story and never before told insights into the Beatles' impact on America and the influence of America on them.

"So many music and news publications and previous books on the Beatles mention their appearances on *The Ed Sullivan Show* so I brought more views into those bookings and February 1964 events. I reminded the readers that the Beatles appeared later on the *Shindig!* TV series. I had an obligation to let readers into the crucial roles the DJ's in L.A. and Hollywood played in exposing their initial U.S. records. I also made it a point in my book to involve some New York and New Jersey kids, who later formed bands like the Rascals and Blondie.

Harvey Kubernik

Q: One of the terrific things about your work, and this is always on display in Record Collector News*, is the implementation of the long form narrative.*

A: I like when the people and witnesses who were there from jump street have something new to say we've never read before and they're honest or as close to the truth as possible with me. I trust their memories. I realize my techniques and results make impressions, and, at times, correct falsehoods and errors printed over the decades. So, I'm also part revealing and healing agent. I like to really find the new sources and also get my subjects to tell me something that hasn't been out before. I like to go deep. The readers appreciate my efforts.

Q: You somehow manage to bring so many new pieces of

information along with the cinematic aspect of your writing. And you brought some really cool photos of the Beatles into your book never published.

A: When I do a book I really search for visuals to move my story. It's getting a bit easier now, rights holders and filmmakers like Andrew Solt, who owns the *Ed Sullivan Show* library, supplied pictures and many photographers like Henry Diltz and Ed Caraeff went into their archives for me. Jim Roup, Gary Pig Gold, Harold Sherrick, Charlene Nowak and Gary Strobl were helpful. I'm the photo editor and assemble the visual images around the text.

"I found a couple of dozen pictures and visuals to augment the narrative. Never before glimpsed photos from one of their 1965 Hollywood Bowl concerts. Or press releases that hadn't been viewed in almost 50 years.

"I'm in it for the challenge. Undertaking a Beatles book. How many books have been published on them? I knew I had plenty to offer that was never exposed or extensively reported about their ties to my hometown. I delivered.

Q: You met or interviewed all four Beatles and the producers and engineers who worked with them. Does that add some sort of layer to the book?

A: That's only part of it. I made it a point to speak to engineers who were involved in not just recording them, but who mastered their discs and the restoration engineers who created digital copies from analog tapes. I encountered Ken Scott, who engineered numerous recording sessions for the Beatles. So you get both a recording history added to the sociological Southern California mystery lesson. For the 20 years, whenever I would formally interview poets and authors like Allen Ginsberg, Ram Dass, Deepak Chopra, the filmmaker D.A. Pennabaker, Brian Wilson, Dick Clark, Doug Fieger of the Knack, or the Leiber and Stoller team, I would also ask them a subject specific question about the Beatles.

"Ken Scott had a real insider observation about why the Beatles' recordings resonate. 'I also feel that a lot of it is because it's real. They were performances. It's not like it is today, where it's all pieced together. Yes, we would do punch-ins and that kind of thing, but there wasn't copying one chorus and putting it in every chorus so it's always exactly the same. They had to sing and play everything. And they had this ability of being able to take the audience, their audience, through changes. Without losing them. They always moved just enough that they could pull their audience with them and have the audience grow along with them.'

"I was sort of putting this book together for the last 40 years on some level without any deadline or market idea, except I knew I would be writing something in 2014 about their 50 year association with America. I guess I was building a book in my mind.

"It's also an outgrowth of my music journalism and unique

continued

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writing style that likes to parade the Q. and A. dialogue and fuse it with narrative. It's quite obvious that I really love most of the music I write about. That might be one of the reasons why people relate to my books. The writing and remarks by pundits and "the collective" join in the pages with me. I spend a lot of time on editing. I think the strength of my books is the combination of text and visuals. However, I know the words and stories could work on their own without pictures.

"Case in point. This happened in March. I just received an email from a DJ who hosts a Grateful Dead radio show. I did an interview with him a few years ago when the book I did with my brother Ken on the Monterey International Pop Festival was published. The DJ sent me an email from a listener:

"'I'm blind, but thanks to Kindle, I can listen to all the terrific text in Harvey's book, which you guys featured on Tales a couple years ago. I first bought the illustrated version, which was useless with my scanner that turns print into speech. The text alone is excellent and truly evokes the magical spirit of that event.' That was a very encouraging and inspirational response.

Q: I learned so many new things about the Beatles and their impact in Southern California. I know RCN *readers will be interested in all the information you weaved together. Like, finding out about local recordings from Hollywood and L.A. they performed on stage, on studio sessions recorded, but never commercially released. Who knew, according to both Ringo Starr and Kim Fowley, the Beatles at Abbey Road cut a version of the Fowley co-produced and co-published "Alley Oop" originally done by the Hollywood Argyles in 1960.*

A: Yes, in my earlier book on Laurel Canyon I cited "Alley Oop" and Fowley's many roles in the creation of that seminal record. It's a moment in the Beatles book where you realize just how important the Teddy Bears, the Coasters, and other regional L.A. made recordings had on the Beatles. I was impressed by Fowley's memory of events around "Alley Oop." Kim first met the songwriter and then heard his song while living at a gas station in Hollywood. He then secured the initial money to record it and then called his production partner, Gary Paxton.

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The Beatles in Washington DC, February 1964.

"Over nearly 40 years I made it a point to meet and talk to a half a dozen people involved with this actual recording: The studio owner, the engineer, the lawyer Walter E. Hurst, who did the legal paperwork and one of the background singers on the session, all whom told me specifics about Kim and the recording. Fowley made the production suggestion to have the lead vocal sung in a more narrative fashion, too.

"Maybe 30 years ago, Kim and I were walking on Hollywood Boulevard and Kim introduced me to the legendary multi-instrumentalist/arranger Rene Hall, who filled me in on all the session players Kim phoned for the 'Alley Oop' date. Rene's wife Sugar was Kim's office manager in the 1960-1963 period. Rene played guitar on the Fowley-produced hit "Nut Rocker" by B. Bumble and the Stingers. So I revealed the story that's verified by a plethora of sources. Participants who were there, before Ringo and the Beatles even heard the "Alley Oop" record, let alone when they attempted a version at Abbey Road recording studios.

"All this L.A. action in my book on the Beatles, like the saga of 'Alley Oop' and other items found in the Beatles' stage show repertoire, Decca demo tape, and countless BBC radio appearances might lead readers to further discovery about the Beatles' love of records done locally.

Q: I know you were ground zero when their records happened in America in late 1963 – not someone in 2014 on a magazine assignment or an online blogger born after the CD was invented who tries to write about an era you lived in.

A: I was exposed to live music in the very late fifties and pop and rock acts before I saw the Beatles in 1964 on the closed circuit broadcast of their 1964 Washington, D.C. concert. In 1956 I heard Elvis Presley, the Coasters and Fats Domino on local R&B radio stations. I have some of the same musical influences as the Beatles.

"We have a comical expression that, 'If you were born after 1959 when the Los Angeles Dodgers won the World Series you really weren't here when our city was definitely percolating. You came to the party after it was basically over.'

"Some of us were lodged in the tissue and the rest have had to hear it on reissue. Basically, I provide an extra lens inspecting regional pop culture aspects by the simple fact I was present and aware around the eruption. And residing in the epicenter of a thriving musical and radio community that informed the sound the Beatles gave us.

"I create the books for myself. And in the process it connects to others and has worldwide ramifications and results. It's fortifying knowing my writing about the Beatles really can make some readers and experts on the Beatles learn something new about their magic. Especially about their self-initiated and ongoing links to Southern California previously never documented at length in hardcover forum. RCN

In late April 2014, Harvey Kubernik's Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972 will be published by Santa Monica Press. Eddie Cochran, Barry White, Bobby Womack, Jack Nitzsche, Sam Cooke, Sonny & Cher, Thee Midniters, Chris Darrow, Jerry Leiber and Mike Stoller, Bones Howe, the Byrds, Johnny Rivers, the 5th Dimension, Kim Fowley, Brian Wilson, and influential DJ's Art Laboe, Dave Hull, the Real Don Steele, and Dave Diamond are examined like never before. www.santamonicapress.com.

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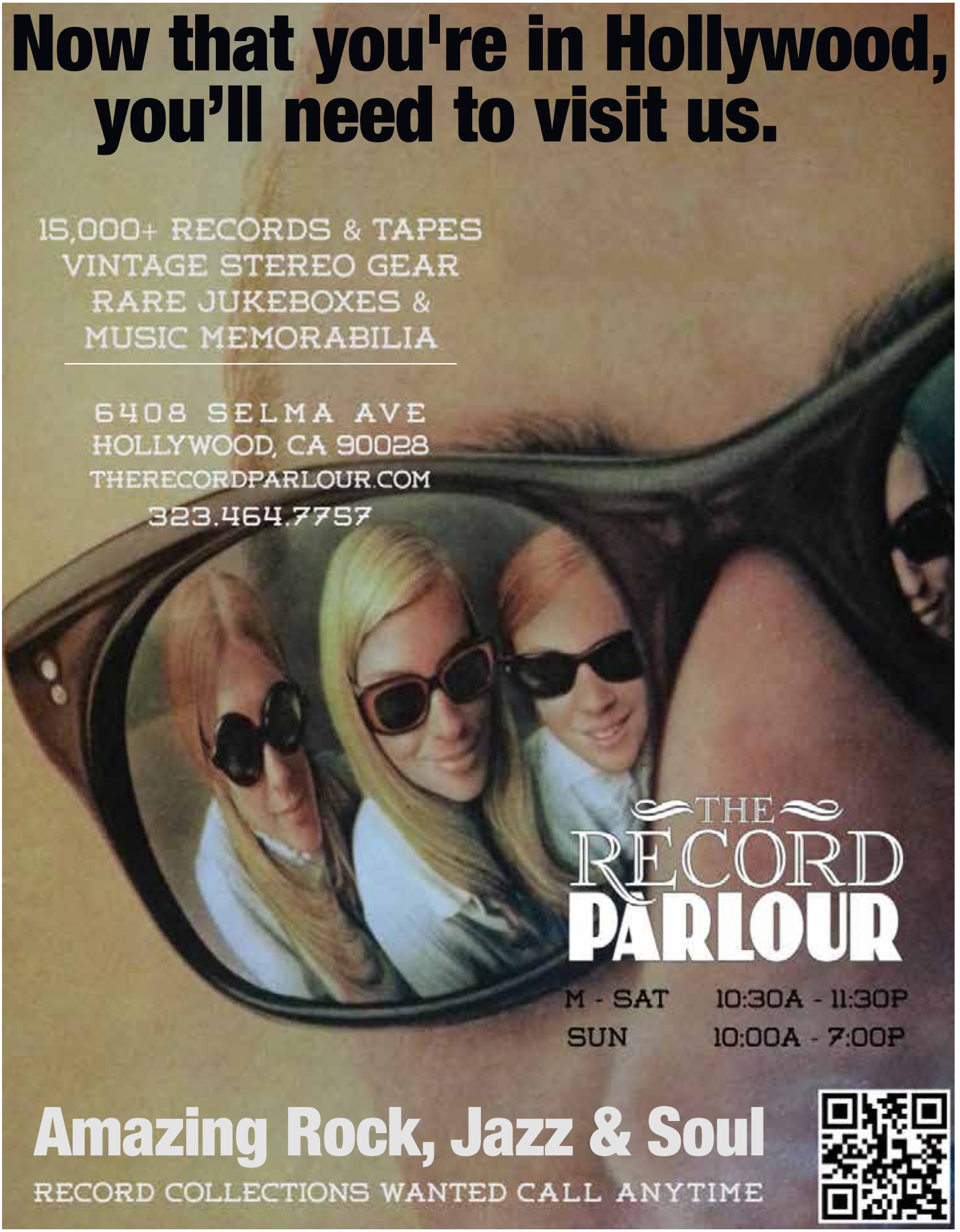

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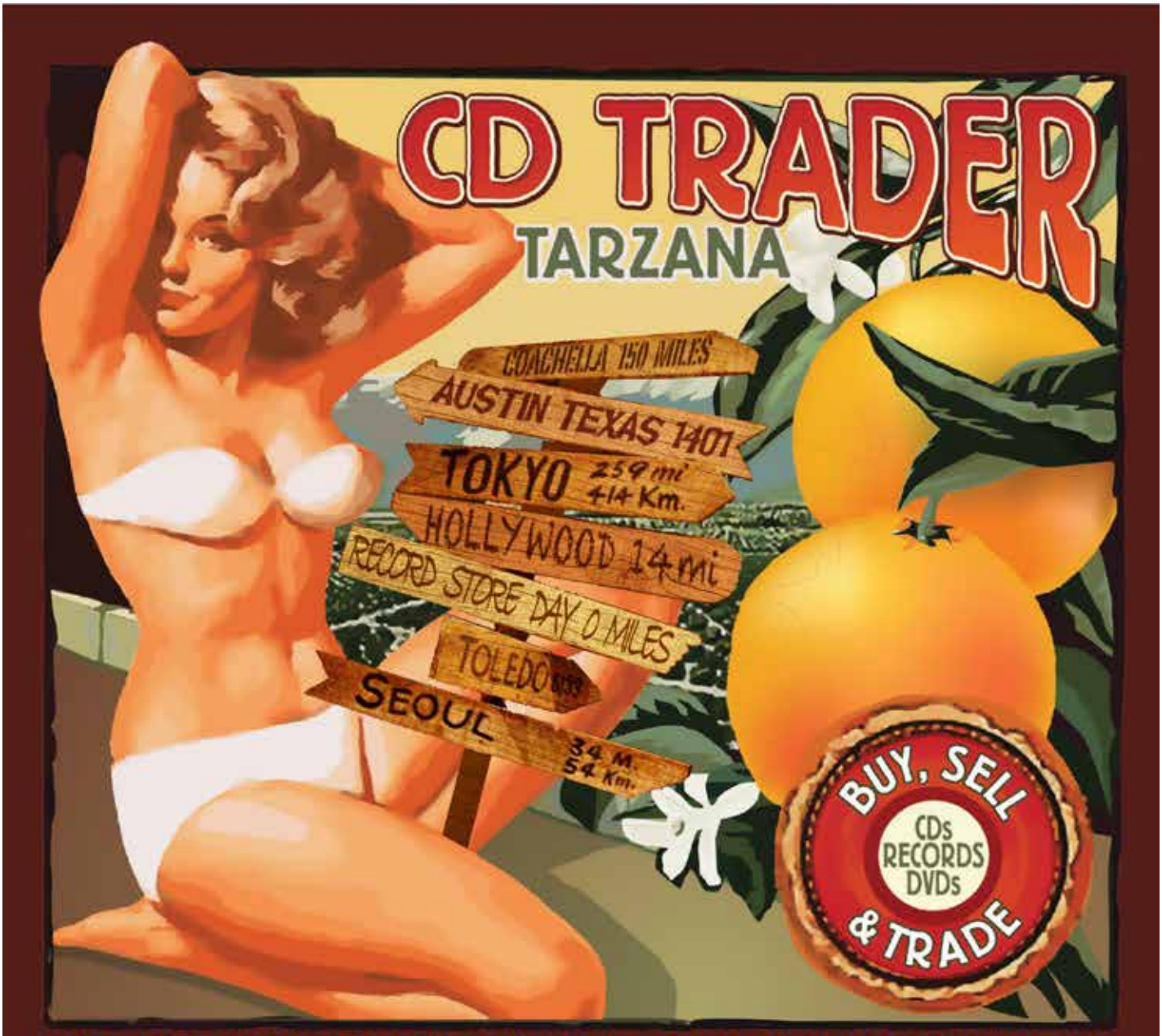

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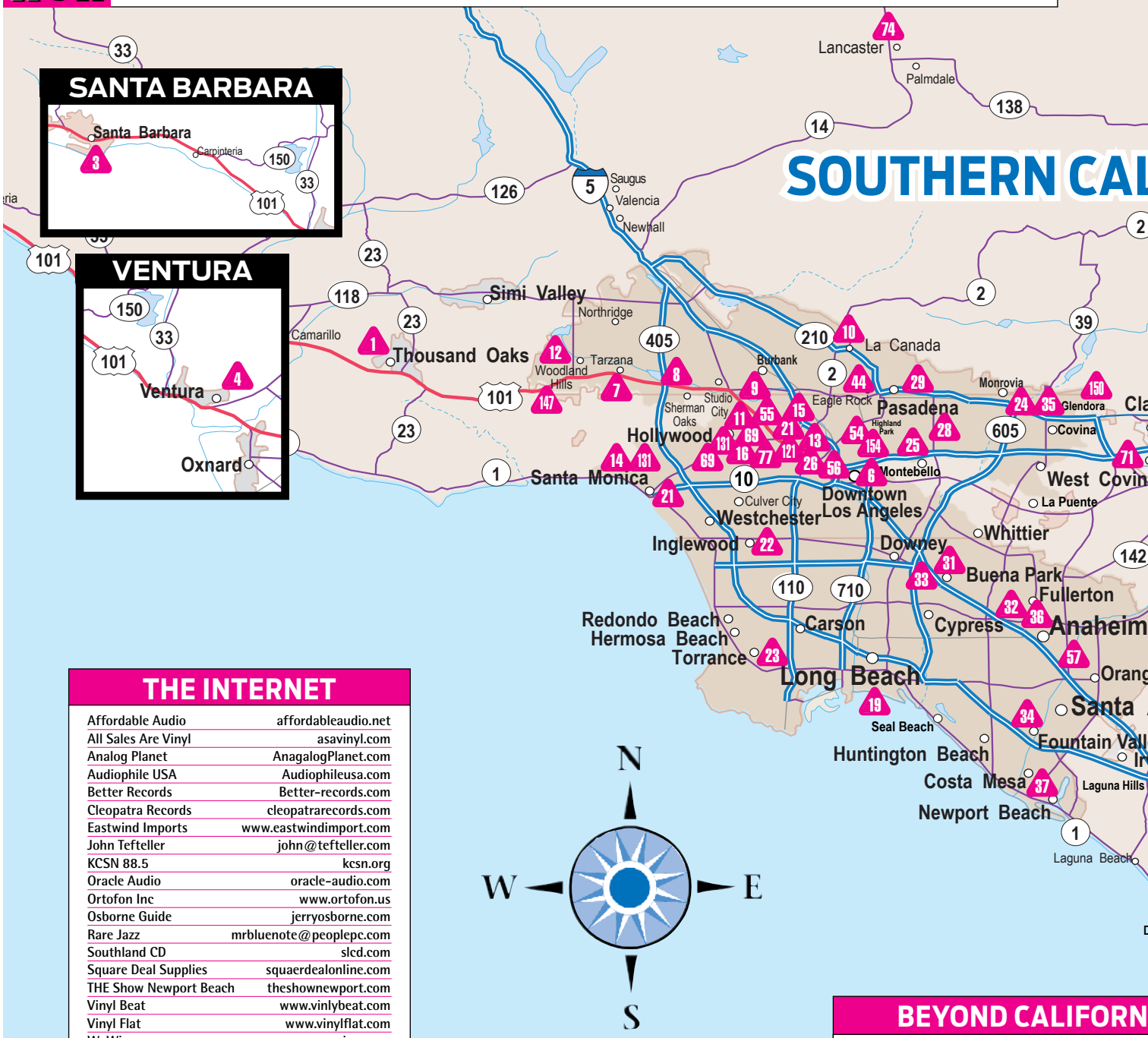

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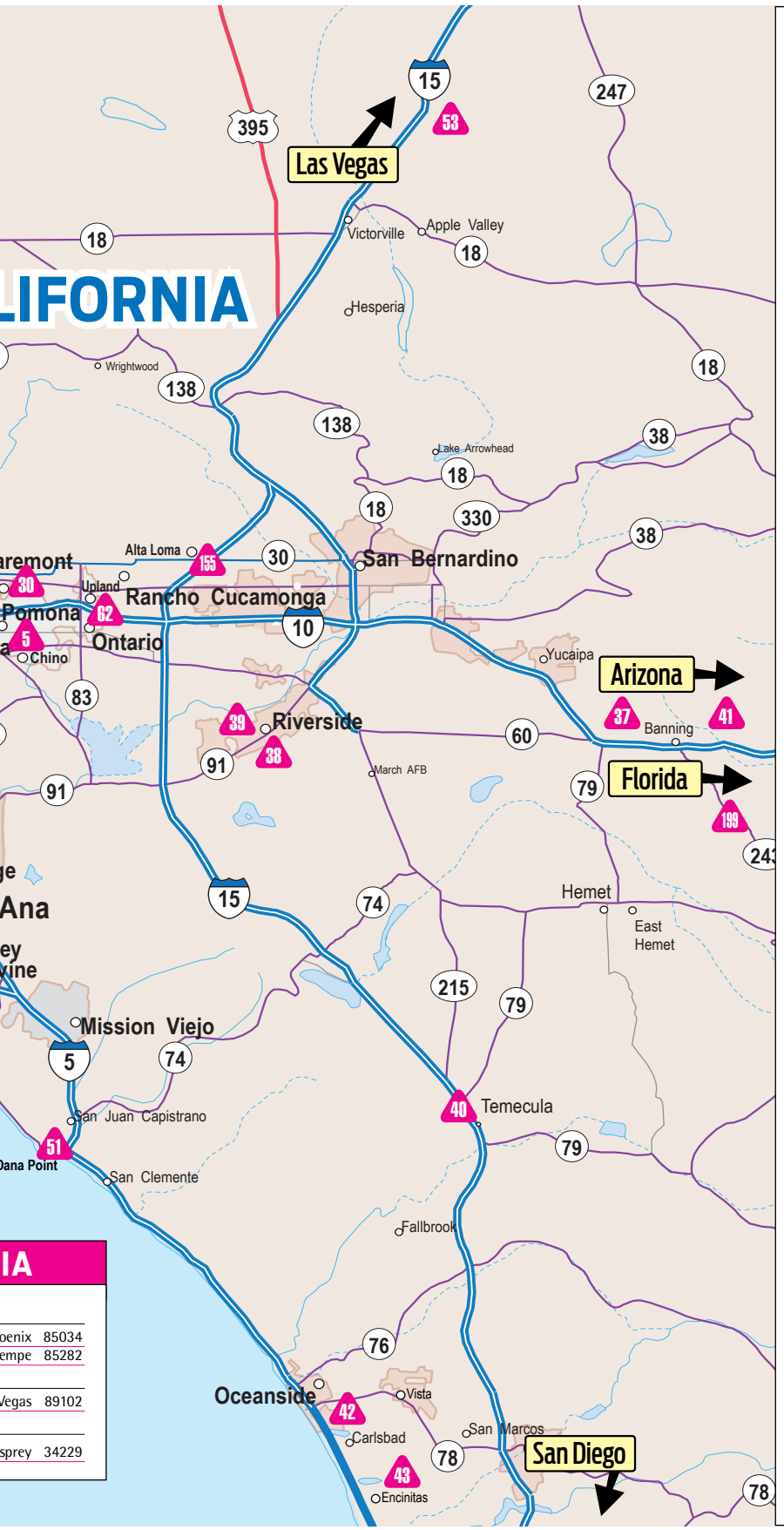

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10	Foothill Records	1043 Foothill Blvd	La Canada	91011
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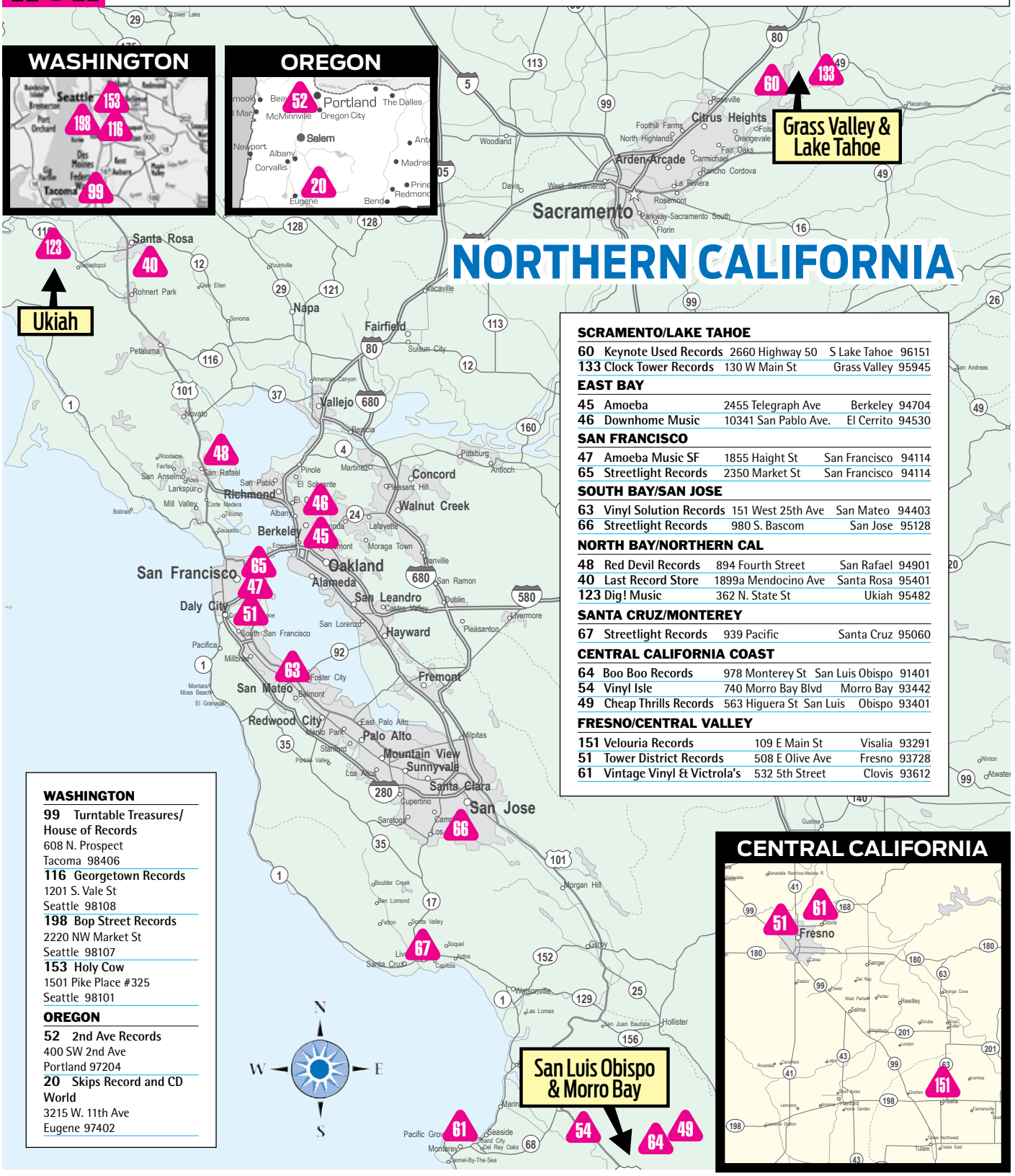

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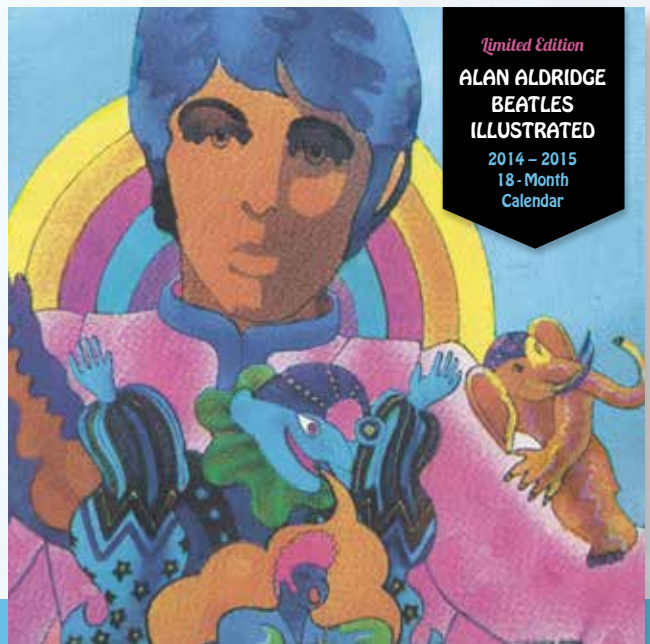

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Vicky and the Vengents

Rock and Roll Meets Doo-Wop at Inland Empire Record Store, Groovers

BY DAVE GNERRE

THE HISTORY OF RECORD STORES releasing vinyl on their own labels is a long and storied one. Devora Brown at **Fortune** in Detroit, Slim Rose at **Times Square** in New York City, Ray Dobard at **Music City** in Berkeley, Charlie Reynolds at **Flash Records** in Los Angeles – the list goes on. What these entrepreneurs all had in common was a passion for music, combined with a burning desire to market records that they produced themselves.

Following in that tradition, record shop owner Tom Allen of **Groovers Physical Music** in Riverside, California has released the new single, "Sha Na," by local Inland Empire band Vicky and the Vengents. Allen opened his shop in April 2012, eventually realizing that putting out a record on his own label made perfectly wonderful sense. The story of how the band connected with Allen is a long and circuitous one.

Singer Vicky Tafoya was born in Orange, California and grew up the youngest of 12 children in nearby Santa Ana. Her earliest influences included Frankie Lymon and the Teenagers, Dion and the Belmonts and the Flamingos among others. She was also a huge girl group fan. Her mom loved music and encouraged Tafoya's interest in singing, partly as an attempt to keep her out of harm's way in the rough barrio. Tafoya admits to being shy as a youngster; her mom believed that singing would bring her out of her shell.

The singer's first appearance in front of an audience came in the sixth grade, singing Debbie Boone's "You Light Up My Life." Her first paying gig was at a banquet during her high school years. "It was very exciting!" says Tafoya. A major influence during this time was Karen Carpenter. "I learned how to hold my notes, just vocal control, listening to her records," she says with admiration, while describing Carpenter's voice thus: "Sheer beauty; she taught me how to sing!"

Soon she met people with the Doo Wop Society of Southern California, which formed in 1988. Doo-wop historian Steve Propes told Tafoya's three-piece group that they sounded "...sweet, like honey," so he named them the Honeydrips. The group disbanded after a handful of gigs and that gave birth to another all-girl a capella combo, Memory Lane.

After Memory Lane, an opportunity arose with another a capella combo, Kulaid, in which Tafoya sang with four gentlemen who she says were among the best she has ever worked with. When that ran its course, she connected with a doo-wop backing band that was busy throughout Southern California during the late '80 and early '90s. The result was the Big Beat, named for rock 'n roll hero Alan Freed. Big Beat remains her best-known group.

Then one night in 2004, Royal Crown Revue singer Eddie Nichols overheard Tafoya singing backstage at the Glass House in Pomona, CA. He invited her up to the roof after the gig to sing with him, giving birth to a new collaboration named the Redondos. With the addition of members Matt Muzzola and Jimmy Gimelli, the group rocked their 2006, self-titled debut CD. The Redondos appeared at the "Viva Las Vegas" festival According to Tafoya, "People just went berserk! The following year, the Redondos

Vicky and the Vengents: (L-R) Travis Robinson, Matt Beld, Vicky Tafoya, Carlos Gonzalez. at Groovers Physical Music in Riverside, CA.

got asked to perform there [again], and the place was just crazy!"

Tafoya met up with guitarist Matt Beld in 2008. Her guitarist at the time was rooming with Beld, who had a three-piece band called the Vengents. Beld and Tafoya knew each other, but at a barbecue after a gig they started fooling around with a melody he had written and a song-writing team was born. "We haven't stopped since," she quipped.

Matt Beld who grew up in Riverside, California, remembers his mom listening to oldies stations like KRTH when he was growing up during the '80s and '90s. The first contemporary act he really warmed to was the Stray Cats. "Not so much for the rockabilly aspect, but just as leather-jacketed rock and roll," he said. When asked about his influences, Beld answered, "As far as guitar players go, it was mainly Dick Dale, Chuck Berry, Link Wray, and Johnny Ramone." 1960s garage band music was another influence.

"I was in a band called Los Infernos from 1994 to 2001," he said. One night in Denver, they were playing a weeknight club date in front of a small crowd that happened to include Jello Biafra of Dead Kennedys renown. He liked what he heard, telling them to let him know if they ever needed someone to put something out. "A few years later, while we were on tour, our label folded and we called Jello," recalled Beld. That led to the 2000 release of their *Rock And Roll Nightmare* album on Biafra's Alternative Tentacles label.

"Then from 2001 through 2010, I was in the Cadillac Tramps and the Adolescents, but those weren't my bands — I just played in them." In 2007, he got the Vengents off the ground as a three-piece. When he brought Tafoya to rehearsal one day in 2008, the rest

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of the band embraced the concept and christened themselves Vicky & the Vengents.

Plans to release a 45 were hatched during the latest Vicky & the Vengents tour. "It's a loud rock and roll song with guitars, it's about doo-wop, it's gotta be on a 7-inch," declared Beld at the time. He had been employed since April of 2012 at Groovers in Riverside and got to talking to his boss Tom Allen about "Sha Na." The ensuing discussions involved the nuts and bolts of putting out a single. Allen finally said, "Starting a label would be an excellent way to promote the store and the band. I'd like to put your record out."

Beld and Tafoya at Groovers.

Long time Vicky & the Vengents friend and collaborator Dusty Watson sat in on drums during the session. The band recorded the track live, with Tafoya laying down the vocal final the next day. "I don't think rock and roll should be sloppy per se," declared Beld about the speedy recording process, "but it should definitely be quick and dirty." The first copy of the record went to KROQ DJ and long time Vengents supporter Rodney Bingenheimer, who has been playing it on his Rodney on the ROQ show. The record is also getting airplay in Japan. The band has finished a video, shot at Groovers, that is up on YouTube. Thanks to the support of Tom Allen at Groovers, the band was able to put out a record about which everybody involved can be proud. RCN

"Sha Na" is available as a vinyl 45 or digital download from vickyandthevengents.com

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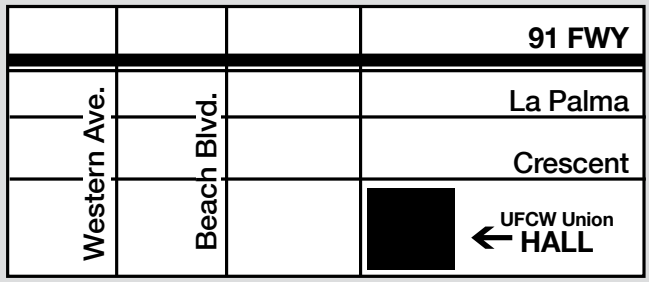

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GEAR

CES 2014: Neverland

The hype, the crowds, the new audio gear

BY VINYL PETE

THE ADS FOR THE 2014 CONSUMER Electronics Show started coming in late summer last year. One that particularly intrigued me was Cisco's " The Internet of Everything." If that were the case, then surely holograms (and holodecks) for Food, Sport and Sex would be involved. Others predicted an increase in pixel density, smaller hardware with bigger service; Mass customization and better sensorization for the re-casting and re-defining of the user experience and blah blah blah.

The CES that you (i.e. we *RCN* readers) want to hear about is only a very small portion of the whole. This month's issue of *Stereophile* reports that the future world of high-end audio will be less than two-percent of media markets. That is significant shrinkage from the past, when the norm was a dedicated system for music.

CES is spread all over town. The bulk of the cacophony was at the Las Vegas Convention Center. Hustle Bustle, cattle car rivers of people, frequently having their meeting right in the middle of the aisle completely oblivious to others. Think Zevon's Gridlock; lemme outta here. The LVCC is laid out on a perplexing grid system of numbers. So Booth 21099 may not necessarily be adjacent to 21100. A simple solution to this cluster flock is the disposable APP, good for short-term direction finding. The paper map is a thing of the past. Don't think you can just wander about; you'll be like a kid in a candy store. Ya gotta know where you are going. So for me it was just several stops at Audio Technica, Numark, GLI Pro, etc., to see things that have a chance in the brick n' mortar setting. New turntables at $69. If you want a lid with that, then $99. The entry level in this audio menagerie is not for most analog people.

To lift the level of the playing field I took a trek on over to the Venetian tower to four floors of audio overindulgence. I started with my friends in the DH LABS room. They have improved the top of their product line right outta my demographic, however their Q-10 and T-15 speaker cables are mighty fine performers as are their Silver Sonic RCA Connectors for the DIY'er.

New turntables are always being shown at CES and other shows like RMAF. If a budget of around $2K is in your wheelhouse, surely have a look (and listen) at the Ikura (shown in the Music Hall room) and the Ingenium by Avid (shown in the Wharfedale room). Downscaling to $400 and a fair goodly bargain is the Music Hall 2.2 and the Project Debut carbon, and up slightly to $700 is the new Project 1-Expression Carbon. The Ikura from Music Hall is stylized and chic. It comes with an Ortofon Blue but would absolutely support the Gyger tipped Mojo, or the Ortofon Black. The Avid Ingenium comes with neither a cartridge (the skies almost the limit on what this table will support) nor a dust cover (after market boxes available).

So there you have it. Another trip to never neverland. RCN

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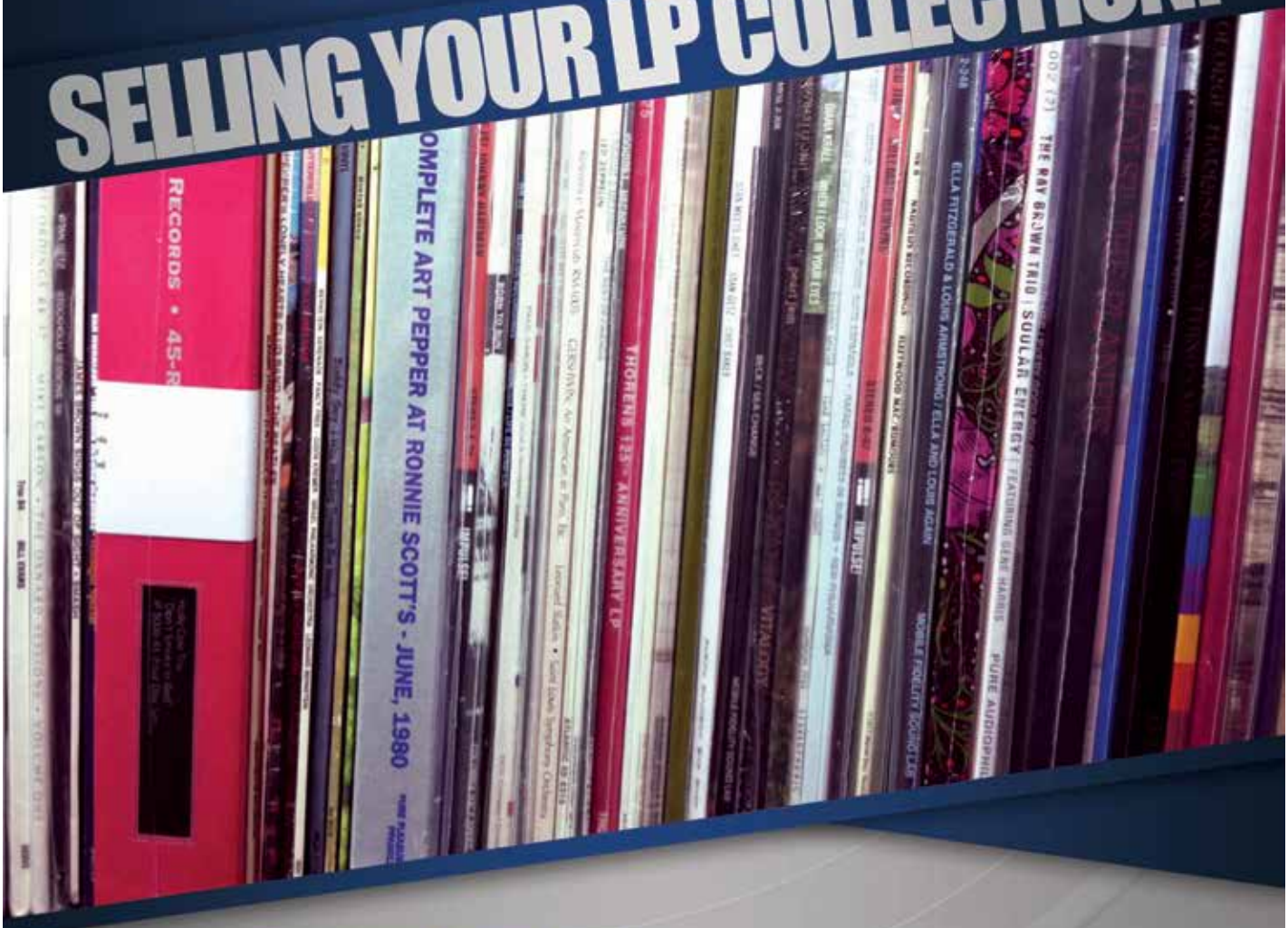
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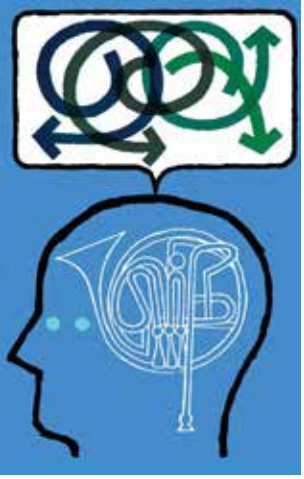

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BY ADAM PAPAGAN

HOW WOULD YOU classify an album of dogs barking Beatles songs? Do Leonard Nimoy's *Star Trek* inspired albums belong in Pop Vocal, or is it more complicated than that? And what about all that early stuff on Rhino, don't they hold up surprisingly well?

These are just some of the questions that define the oddball genre loosely defined as Outsider Music. These are the records that fall perfectly outside traditional good taste. Anything obviously silly but also obliviously sincere. Despite the unusual criteria, some stores excel at stocking this unique genre.

A great example of this is **Atomic Records** in Burbank. Burbank has always been a little extra kitschy, and this store is no exception. The walls are decorated with framed B-movie posters, hung above nearly every subgenre of jazz you can imagine. The store also has a section called "Personality, Strange, Weird!!" that goes two rows deep! It usually has a couple Mrs. Miller records, and lots of stuff by celebrities ranging from Barbi Benton to Sissy Spacek. The best part is, their prices are always reasonable, if not downright cheap. When I was there researching this article I picked up a very cool Leonard Nimoy double album and a Chipmunks knock off album called *Shirley, Squirrely, and Melvin Live* that will definitely go over well next DJ Night. They also had William Shatner's *The Transformed Man* on the wall as well as some cool Horror stuff. They don't have a new arrivals section so new things pop up in every section all the time.

I picked up a very cool Leonard Nimoy double album and a Chipmunks knock-off album called *Shirley, Squirrely, and Melvin Live* that will definitely go over well...

One of the quirkiest new stores in town is **The Record Hunter** in Highland Park. It doesn't have a sign, shares space with a vintage clothing store, and is meticulously curated. Not only do they have a Personalities section, but also ones dedicated to Outer Space, The Occult, Private Press, and other obscure stuff. Some of the Satanic records in the Occult section are pricey, but man are they intriguing. They also carry a lot of great rock records, sub-divided into specific genres I rarely see at other stores like Power-Pop. The organization is unorthodox, but it looks a lot like my record collection at home.

Blue Bag is another good store

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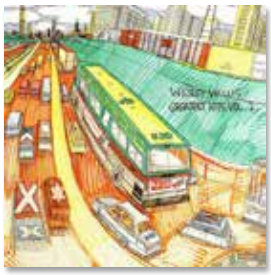

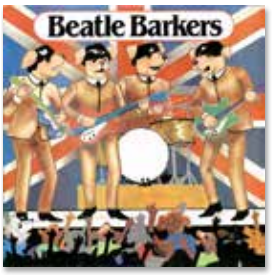

continued that just opened up in Echo Park. Maybe since it's new it hasn't been picked over yet, but the sharp record collector can really score big there. They specialize in Reggae and Dub, but there are plenty of other cool things too. When I was checking the "T" Rock section for Thin Lizzy, I was stunned to find four different Tiny Tim albums, including his masterpiece *God Bless Tiny Tim* and children's record I had never seen before. I also grabbed the aforementioned William Shatner record for an insane $15. The staff was really nice too, not the stereotypical uptight record store nerd at all. When I checking out the guy behind the counter asked what records I had put back. When I explained who Tiny Tim was he promptly retrieved the vinyl from the bin and put it on the store's sound system. Far out!

If you're ever on the Westside, a must-stop is **Record Surplus**, and not just because it's one of the only record stores west of Hollywood. I've been going there my entire life so maybe I'm a little biased, but it's the first place I ever remember seeing a specific section for Personalities. The last time I was there it was filled with countless albums from sitcom stars of the 60's and 70's. The familiar faces of *Laverne and Shirley, The Odd Couple*, and *Andy Griffith* were all there. They even had two copies of child star Jack Wild's album. Their famous dollar section even has a space for Personality records, which is good if you're curious about John Travolta's musical output.

No survey of Los Angeles' record stores would be complete without an assessment of **Amoeba**. So much has been about Amoeba over the years. Some people dig the wide selection but others miss the personal touch of stores like Aaron's in Hollywood which, which went out of business when Amoeba opened up down the street. However, Amoeba absolutely has something to offer the Outsider Music collector. First, they stock a lot of brand new reissued vinyl, which is the only place you can find things like Daniel Johnston or Gary Wilson that never got a wide or proper release in their own time. Plus, Song-Poems have their own card in the Oldies section. Another advantage of Amoeba is that since they get so much used stock all the time they sometimes won't know exactly what they have. I once picked up a Stan Kenton 78 featuring the disturbing music of Robert Graettinger for a mere two dollars. The good records go fast at Amoeba, but there are still deals to be had.

Finally, I need to mention a record of newly discovered Outsider music that's carried at nearly every store in Southern California. It's called "With Love...From Me To You" by Todd, a shy awkward teenager from 70's Indiana. The songs are jarringly honest and, in some cases, a flat out cry for help. Since such few people heard it, the songs have a voyeuristic quality, like flipping through the pages of his diary. One of the employees at **Rockaway** acquired the Private Press record a few years back and posted it on his blog. Todd contacted him and they decided to reissue it. If you see it grab it because it's sure to go down as a classic.

Collecting Outsider Music is fun, especially if you're into obscure popular culture or real eccentric characters. It's also a great way to build a unique collection, particularly if things like pressing and condition aren't that important to you. All the stores I mentioned understand this, but there's no reason to stop hunting there. Every record store is worth a visit. RCN

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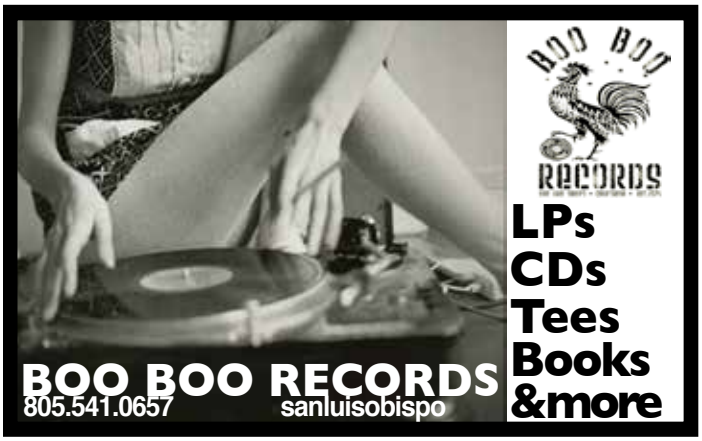

Tubby Hayes: The Tempo Recordings

BY ARMAND LEWIS

MOST PEOPLE THINK OF jazz as a particularly American art form. While it certainly had its beginnings and primary development in the U.S., there were many prominent players elsewhere in the world starting in the 1940s and '50s. Many of the best foreign players came from Europe, where a heightened cultural atmosphere and a love of American entertainment bred musicians that in many cases were equal to their stateside counterparts. Often, these talented individuals were unknown outside of their native countries due to limited touring opportunities and extremely minimal (if any) distribution of their recordings.

Possibly the best of the English players was tenor saxophonist Edward "Tubby" Hayes. Born in London in 1935, Hayes first made a name for himself in British big bands while in his teens. By the mid 1950s, he was recording his own groups for the short-lived British Tempo label. And while his American recordings are all excellent, Tempo had his best performances. Most of these have been re-released in recent decades as awareness of Hayes' talent has spread to the United States and elsewhere, but were not compiled together into one set until now.

Tubby Hayes - The Complete Tempo Recordings 1955-59 (Acrobat ACSD 6002) brings together Hayes' entire output for the label during what would turn out to be his prime years and best recordings. The six CD set collects together 86 tracks showcasing Hayes' formidable ability in a variety of settings and contexts including with his own quartets, quintets and big band. These groups feature collaborations with many of Britain's best players including Jimmy Deuchar (trumpet), Terry Shannon (piano) and Tony Kinsey (drums) among others.

The set also includes all the early studio recordings of the group Hayes co-led with fellow tenor saxophonist Ronnie Scott — The Jazz Couriers. The Couriers specialized in the type of saxophone battles that in the U.S. were exemplified by the Johnny Griffin / Eddie Lockjaw Davis *Tenor Battle* LPs of the late 1950s and early '60s. The two horns would improvise as hard and fast as possible over a tune while a swinging rhythm section tried to keep up with the fireworks. Even after all these years, the Hayes and Scott tracks like "Guys and Dolls" and the lightning fast "Cheek to Cheek" hold their own against the best of the American tenor battle recordings.

The comparison between Tubby Hayes and Johnny Griffin is appropriate. Both shared a similar sound on the tenor, both could play at lightning fast speed and, completely independently

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of each other, both were nicknamed "The Little Giant". Sadly, by the time Griffin took up residence in Europe, Tempo had ceased recording and other labels had cut back on recording jazz in favor of rock & roll, so Hayes and Griffin never got the chance to record together. Truly a missed opportunity.

Other tracks feature Hayes on his second instrument – the vibraphone. Being able to switch instruments in mid tune gave his groups an extra dimension and range – notable on such tracks as the poignant ballad "Time Was".

The history of British modern jazz is relatively unknown here in the U.S. but one could not ask for a better introduction than the recordings heard here.

Best of all, there are the finest of Hayes' 1950s quartet recordings including "Tin Tin Deo" and "The Surrey With the Fringe On Top", which came at the end of Tempo's brief life as a jazz label. Perhaps due to competition from imported American jazz albums, the rise of rock & roll, or the emigration to America of a number of top British jazz artists such as Victor Feldman and Dizzy Reece, Tempo's parent company, British Decca, simply shut the label down as the 1960s began.

Hayes would continue to play and record for a variety of labels both in Britain and also in America, including several excellent albums for Epic records (well worth searching for) as well as an album with Roland Kirk for Mercury.

The history of British modern jazz is relatively unknown here in the U.S. but one could not ask for a better introduction than the recordings heard here. RCN

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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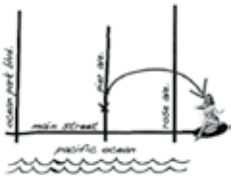

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Who Did It First?

STEPHEN PROPES

AUTHOR BOB LESZCZAK, known on-air as Big Bob O'Brien, has been in the radio game since it was still a career, working at various stations, including an oldies DJ on 'CBS-FM, among the leading signals in the Big Apple, pretty much the pinnacle of the industry. Though no longer on local radio, he is still heard on the weekly syndicated "Solid Gold Scrapbook."

To those in the vinyl game, Bob is better known as a constant presence at record shows, which have become as much a competition for that month's holy grail record and bragging rights thereof, carefully culling out those 45s good enough for his collection, about which little is known, but must be impressive based on what he buys.

By combining his knowledge based on years of jockeying and collecting and with a passion for original sounds, Leszczak is a natural to write a tome like *Who Did It First?*

Now the world of original songs can be a tricky business indeed, but Leszczak nails it, pretty much, that is. No work of this scope, over 350 songs, will be without the occasional gaffe, and it's my job to point out a few. In its favor, *Who Did It First?*

is heavy on background information, relevant quotes from artists and songwriters Leszczak either knows or has interviewed and in some cases, mention of legal problems caused by copying a hit song and all sorts of trivia about the groups who recorded these hits and, in most cases, stiffs, that now command attention and bucks in the collector market.

I mentioned gaffes. One that stood out was the original label of Barrett Strong's "Money," which was not Anna, as Leszczak asserts, but Tamla, which leased this hit out in 1959, becoming a major label a few years down the road. Another example is the group called the Chiffons who covered the Shirelles' "Tonight's the Night." They were not the "He's So Fine" Chiffons, but a West Coast group who used the Chiffons name only once.

But the real stickler was not Leszczak's doing, it was a determined copyreader. Apparently, there's an inviolable rule in these circles that all titles with adjacent words repeated twice must be separated with a comma. Thus, though the Flip label of Richard Berry's "Louie Louie" shows it just that way, the copyreader knows more than Berry and Flip, correcting it to read "Louie, Louie." Dave Marsh faced the exact same problem in much larger scale in his book "Louie Louie," and won. But in publishing, issues like this don't die, so we're stuck with one title in print, another title on the label, which Leszczak dodges by showing the original original label (no commas), "Louie Lovie," thus apparently keeping peace in the family.

Recommended. RCN

Stephen Propes, author of *Old School, 77 Years of L.A. R&B and Soul Records 1934 – 2011*

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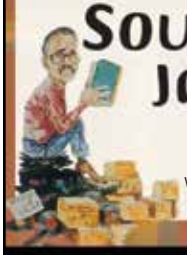

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SUNDAY MARCH 30

Buena Park, CA Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

Davis, CA. Armadillo Music and KDVS Vinyl and Music Fair. 646 A Street. Free. 9am-4pm. 530-758-8058

Chicago, IL. The Beat Swap Meet #6. The Empty Bottle 1035 N Western Ave. $5. 12pm-5pm. 773-802-4457

SUNDAY APRIL 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Seattle, WA. Seattle Center Pavilion Room! $3. 10am – 4pm. 206-850-2126

SATURDAY APRIL 12

Portland, OR. Night Owl Record Show. Eagles Aerie, 4904 SE Hawthorne St. $2. 5pm-9pm. 503-284-4828

Countryside, IL Southwest Chicago Record and CD Show. Holiday Inn. 6201 Joliet Rd. $3. 10am-4pm. 847-409-9656

SUNDAY APRIL 13

Canby OR. Record Bonanza. Clackamas County Fairgrounds Main Pavilion Building Hwy 99E. 10am – 4pm. $3. 503-651-2780

SATURDAY APRIL 19

New York, NY. The New York City record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY APRIL 27

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Palatine, IL the Northwest Suburban Record and CD show.1550 Dundee RD. $3. 10am-4pm. 847-409-9656

SATURDAY MAY 17

Skokie IL. Midwest Classical Record Show. 5300 W. Touhy. $2. 10am-3pm. 847-381-5820

New York, NY. The New York City record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY MAY 18

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

SATURDAY MAY 24

Olympia WA. Olympia Record Show. 1818 E 4th Ave E $2. 5pm-9pm. 360-357-04755

SUNDAY MAY 25

Buena Park, CA Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

SUNDAY APRIL 13

San Francisco, CA. KUSF RockN'Swap. USF Campus Mclaren Hall 2130 Fulton Street. 10am - 3pm. $2. KUSF.org for info

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